

Course Outline of Record

1. Course Code: ART-004
2. a. Long Course Title: Three-Dimensional Design
 b. Short Course Title: 3 DIMENSIONAL DESIGN
3. a. Catalog Course Description:

Introduction to the concepts, applications, and historical references related to three-dimensional design and spatial composition, including the study of the elements and organizing principles of design as they apply to three-dimensional space and form. Development of a visual vocabulary for creative expression through lecture presentations and use of appropriate materials for non-representational three-dimensional studio projects.

- b. Class Schedule Course Description:

Introduction to the concepts, applications, and historical references related to three-dimensional design and spatial composition, including the study of the elements and organizing principles of design as they apply to three-dimensional space and form. Development of a visual vocabulary for creative expression through lecture presentations and use of appropriate materials for non-representational three-dimensional studio projects.

- c. Semester Cycle (if applicable): *N/A*

- d. Name of Approved Program(s):

- STUDIO ARTS Associate in Arts for Transfer Degree (AA-T)

4. Total Units: 3.00 Total Semester Hrs: 90.00
 Lecture Units: 2 Semester Lecture Hrs: 36.00
 Lab Units: 1 Semester Lab Hrs: 54.00
 Class Size Maximum: 25 Allow Audit: No
 Repeatability No Repeats Allowed
 Justification 0

5. Prerequisite or Corequisite Courses or Advisories:

Course with requisite(s) and/or advisory is required to complete Content Review Matrix (CCForm I-A)
N/A

6. Textbooks, Required Reading or Software: (List in APA or MLA format.)

- a. Ocvirk, Stinson, Wigg, Bone, Clayton (2009). *Art Fundamentals, Theory and Practice*. (Eleventh Edition/e). New York McGraw Hill. ISBN: 978-0-07-3526
 College Level: Yes
 Flesch-Kincaid reading level: *N/A*

7. Entrance Skills: *Before entering the course students must be able:*

8. Course Content and Scope:

Lecture:

1. Fundamental theoretical concepts and terminology common to all three-dimensional art and design activities, including the elements of design which may include line, shape, form, space, value, texture, and color.
2. Organizing principles of three-dimensional design, which may include balance, proportion, repetition, variety, scale, and emphasis.
3. Problem solving visual exercises that develop three-dimensional awareness and require exploration and manipulation of the basic three-dimensional elements.
4. Dynamic relationships of three-dimensional elements and organizing principles.
5. Introduction to a variety of three-dimensional materials and techniques.

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6. Translation of ideas or visual experience into tactile forms using both formal and conceptual approaches.
7. Evaluation and critique of historical examples of three-dimensional design from various cultures, historical periods, and aesthetic sensibilities.
8. Written assignments and/or exams in which students must clearly articulate comprehension of the basic elements and principles of three-dimensional design.
9. Critical evaluation (practical, written and/or oral) of three-dimensional works through references to formal elements and principles of design.
10. Contemporary trends, materials, and approaches in three-dimensional design

Lab: *(if the "Lab Hours" is greater than zero this is required)*

1. Problem solving visual exercises that develop three-dimensional awareness and require exploration and manipulation of the basic three-dimensional materials.
2. Studio projects that explore the elements and organizing principles of three-dimensional design.
3. Development of skills and processes using a variety of artistic materials, techniques and tools appropriate to an introductory study in design, which may include paper, wood, plaster, wire, metal, clay, fibers, mixed media etc.
4. Participation in group and individual critiques.

9. Course Student Learning Outcomes:

1.
Identify three-dimensional materials and their properties, using the elements and principles of design.
2.
Evaluate and compare the aesthetic and technical components of three-dimensional forms.
3.
Create a cohesive physical and digital portfolio of finished works.

10. Course Objectives: *Upon completion of this course, students will be able to:*

- a. Identify and understand the formal elements and organizing principles of three-dimensional art.
- b. Independently produce objects, forms, and problem-solving projects that successfully incorporate the basic elements and organizing principles of three-dimensional art.
- c. Discuss, describe, analyze and critique three-dimensional works of art through references to the formal elements and principles of design.
- d. Make individual aesthetic decisions and judgments related to their own design work.
- e. Translate ideas and visual experience into tactile forms objects using both formal and conceptual approaches.
- f. Recognize the presence of specific design elements and principles in works of art as well as in the everyday physical world around them, throughout history and across cultures.
- g. Compose in three dimensions and work with a variety of media which may include but is not limited to clay, wood, metal, paint, plaster, paper, fibers, mixed media, and in the use of digital technology such as 3D scanners and printers in an appropriate and safe manner.

11. Methods of Instruction: *(Integration: Elements should validate parallel course outline elements)*

- a. Activity
- b. Collaborative/Team
- c. Demonstration, Repetition/Practice
- d. Discussion
- e. Experiential
- f. Individualized Study
- g. Journal
- h. Lecture

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- i. Observation
- j. Participation
- k. Technology-based instruction

Other Methods:

Internet resources

12. Assignments: *(List samples of specific activities/assignments students are expected to complete both in and outside of class.)*

In Class Hours: 90.00

Outside Class Hours: 72.00

a. In-class Assignments

1. Assigned projects; Line defines plane
2. Assigned projects; Line, plane and volume
3. Assigned projects; Mass and volume
4. Assigned projects; Form follows function
5. Assigned projects; Green design
6. Assigned projects; Wearable design
7. All projects focus on the principles and elements of design.
8. Lecture topics include an examination of form in architecture, industrial design, crafts and the environment as it relates to each of the topics above.

b. Out-of-class Assignments

1. Review of class notes, project drawings, project models, reading handouts, and lab information presented by the instructor.
2. Reading on historical and contemporary design movements in art and architecture.
3. Research of artists, terms and techniques as needed in relation to individual projects and class assignments.
4. Completing assigned creative projects.

13. Methods of Evaluating Student Progress: *The student will demonstrate proficiency by:*

- Critiques
- Guided/unguided journals
- Portfolios
- Reading reports
- Computational/problem solving evaluations
- Presentations/student demonstration observations
- Group activity participation/observation
- Product/project development evaluation
- Self/peer assessment and portfolio evaluation
- True/false/multiple choice examinations
- Mid-term and final evaluations
- Student participation/contribution
- Student preparation
- Oral and practical examination

14. Methods of Evaluating: Additional Assessment Information:

15. Need/Purpose/Rationale -- *All courses must meet one or more CCC missions.*

IGETC Area 3: Arts and Humanities

A: Arts

PO-GE C3 – Arts, Humanities, and Culture

Analyze the variety of forms of expression and how those are used to communicate social, cultural, and personal ideas, feelings, and concepts;

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Effectively communicate and express themselves and make themselves understood through visual, auditory, tactile, and symbolic means.

IO - Aesthetics

Value appearance in terms of how pleasing it is in movement, form, and function.

16. Comparable Transfer Course

University System	Campus	Course Number	Course Title	Catalog Year
CSU	CSU San Bernardino	101	ARTS	

17. Special Materials and/or Equipment Required of Students:

Basic three-dimensional design tools, materials and sketch book/notebook.

18. Materials Fees: 0 Required Material?

Material or Item

Cost Per Unit

Total Cost

19. Provide Reasons for the Substantial Modifications or New Course:

Minor updates to course

Remove spring only offering, we offer the course every semester.

C-ID ARTS 101

20. a. Cross-Listed Course (*Enter Course Code*): *N/A*
b. Replacement Course (*Enter original Course Code*): *N/A*

21. Grading Method (*choose one*): Letter Grade Only

22. MIS Course Data Elements

- a. Course Control Number [CB00]: CCC000286569
b. T.O.P. Code [CB03]: 100200.00 - Art
c. Credit Status [CB04]: D - Credit - Degree Applicable
d. Course Transfer Status [CB05]: A = Transfer to UC, CSU
e. Basic Skills Status [CB08]: 2N = Not basic skills course
f. Vocational Status [CB09]: Not Occupational
g. Course Classification [CB11]: Y - Credit Course
h. Special Class Status [CB13]: N - Not Special
i. Course CAN Code [CB14]: ART16
j. Course Prior to College Level [CB21]: Y = Not Applicable
k. Course Noncredit Category [CB22]: Y - Not Applicable
l. Funding Agency Category [CB23]: Y = Not Applicable
m. Program Status [CB24]: 1 = Program Applicable

Name of Approved Program (*if program-applicable*): STUDIO ARTS

Attach listings of Degree and/or Certificate Programs showing this course as a required or a restricted elective.)

23. Enrollment - Estimate Enrollment

First Year: 50

Third Year: 50

24. Resources - Faculty - Discipline and Other Qualifications:

- a. Sufficient Faculty Resources: Yes
b. If No, list number of FTE needed to offer this course: *N/A*

25. Additional Equipment and/or Supplies Needed and Source of Funding.

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N/A

26. Additional Construction or Modification of Existing Classroom Space Needed. (*Explain:*)

N/A

27. FOR NEW OR SUBSTANTIALLY MODIFIED COURSES

Library and/or Learning Resources Present in the Collection are Sufficient to Meet the Need of the Students Enrolled in the Course: Yes

Art Fundamentals Theory and Practice. Eleventh Edition . Ocvirk. Stinson. Wigg. Bone. Cayton. School of Art Bowling Green State University. McGraw Hill Publisher 2009 (required) Shaping Space The dynamics of three-dimensional design. Third edition. Zelanski/Fisher. Thompson and Wadsworth 2007 (recommended)

28. Originator Emily Maddigan Origination Date 09/28/17